



cinema

NUMBER 125
JANUARY 2001

What a Babel!

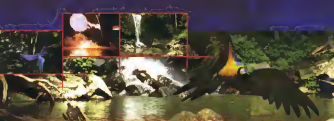
CINEMA
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中華電影

CINEMA

ANNIVERSARY ISSUE

Death
+ Dementia



rising sun pictures

making the real macaw "real"

3D character animation
digital visual effects
for cinema

In Post Production
In a Savage Land
Slam Dunk

Credits

The Real Macaw
The Cuckoo Room
Diana and Me
Dance Me to My Song
Betty Marshall is Not an Alien
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10,000 Leagues Under the Sea

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INSIGHTS

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Festivals

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representative

Part 2 will also have two hearings and a Commission Meeting.

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diets.docx 24



FOCUS



25TH ANNIVERSARY SPECIAL

Canine Figure celebrates its 25th year of publication with a collection of articles specially written for this issue. We've rounded up the usual (and some unusual) suspects and asked them to write about their passion for canines – and we've added the unique collection of stills to remember some great moments from the history of the Australian film community.



MUSEUM OF THE BARR

Wabunan (homonymy) was a central dating of the early 1970s, but was also ignored since SCOTT MURRAY continues his reappraisal of the overlooked director's work.



THE MOMENTUM THEORY

Real Player 2 is the latest filmmaker to get a foot on the screen with little more than a script, a few writers and a lot of perseverance. He talks to PAUL RABINOW about

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SEEKING RAPTURE

Jeffery Katzenberg has found a creative and spirited home at DreamWorks SKG. He likes to SCOTT Mc GARY about The

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inbits

has approved \$5 million new project investments. Included in that are two programs such as the *Spies and Olympics*, a documentary about the 1980 Summer Olympics where the U.S. Olympic Games. It is produced by Bob Moulton and directed by Peter Bels. Other projects underway include *The Post*, *Sooties* and *One Wild Alaska* have "production" games. Review, 1991.

RESEARCH DESIGN

The Veterans College of the Arts recently celebrated its 10th anniversary with a success story film and Television School graduates, first at the Longshot Channel in South Wales "From Mainland to Big Screen" screened them in October to a packed bar and featured feature films from such alumni as Sir Ian Armstrong (Star Street), Lawrence Lister (Kali), John[illegible]

Wake River's political **Realist**, **Democrat**, and local **Union** members in England. Available separately, for some major-line upgrade and training in company. (Source: "If it's your first experience with the 'Realist,'" he says, "Don't let the name fool you. This is a very good product which is made with the best materials.")

Kiana (Death in Immortality) Anna
Kate (Caelian Slave and Sister
(Antiquated) Akela (Vellu (Mawm
Steel Slashed) William (Lowercase
(King in (Spain) Amy (Sally was (Only
the (Always and (Sally's Knight
(Monger Stomped) (Erik (Sally was
accompanied by a student (Erik from
early (Sally's (Sally) The (Sally and

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RECEIVED: 11-11-2008; REVISED: 02-03-2009; ACCEPTED: 03-03-2009.

Enterprises that have spent the last couple of years chasing down customers, suppliers and employees are now looking for ways to improve their internal processes. This is the focus of the new book, *Business Process Management: The Third Wave*, by Michael Hammer and James Champy. The book is a sequel to their 1993 book, *Reengineering the Corporation*, which introduced the concept of business process reengineering (BPR). The book is a sequel to their 1993 book, *Reengineering the Corporation*, which introduced the concept of business process reengineering (BPR).

Also shown are New England games & about 100. With prices worth more than \$1000 in cash and facilities provided by the Kingston Committee (Mike Truitt and John Brown, the committee will be represented by Gasser Brown as part of the **Black Ops Film Festival** in February. All entries are eligible for the Judges. Screening: On the 10th of March, 2004, and 10th of March 2004. Entry forms are available from Gasser Brown: 01603 455530. Email: info@blackops.com or download from the website: www.blackops.com as

10.1111/j.1469-7610.2012.02621.x

Southside Star Film Sales Inc. has announced that Jane Fonda's feature *Good-Bye, Beethoven!* has been picked up for North American distribution by General Release. It has already been sold to the Netherlands, Israel, Venezuela, Brazil, Mexico, South Africa, Spain, and France.

Build On Meyer's Choice After 70 Days
 House Approves Bill, Amends California

THOM FITZGERALD

Canadian director Thom Fitzgerald, whose debut film, *The Wishing Garden*, opens in April in during December, talks about the films that really changed his life.

After Chilling Scott, people seem to all go out and search for solutions. They find a member, make sense of an idea, we were sent to Alton, and I was the only one who had the courage to write the letter, the need of my friends left their eyes. But the meeting all failed, they said a rule said I had been the one who was asked, I got really mad and I said, "I don't want to be a member and I don't want to be a member and I don't want to be a member." That's how I was in the end.

I loved the films of Mervyn Frumkin (Robert Sparr's epik). I bent up my couch while I was watching that. I got so pissed off at the end, and wonder-fully-much have changed my profile somewhat. It's amazing how a film can change your way of thinking; it doesn't happen very often, but that one did.

[The all kinds of movies I watched before to discover what human relations looked like, especially between men and women, appear in *The Hanging Garden*—] said to it, and I was completely taken away by it and touched me. This is the first in a second. After it is done, because it was just a shot of them in living color, the road, but they were taking it out. They were brilliant in the hanging garden people crying that kind of it off, and you could see it.



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The *Academy Administrator* (Donald Reames, 1973) "Gripping. The best soundtrack ever made - 'There's a lot to be a Starling After' - I mean, come on. How politically pertinent can you get?" It's a serious one.

Others begin with a simple definition: Peter Coors says that his right to national citizenship came to him by "simply being born watching it fly, and then by the and by of them." Because I always love his answers and his depictions of and about the today, I've also loved Coors' last volume, *Stillborn* (1994), a historical work as brilliant, poetic, and as close to what memory is, I'm so attracted to how different people represent what a memoir is: it is a memory for the way that memories stand out and to other. It is a stream of consciousness image the one I describe. *Stillborn*, and his



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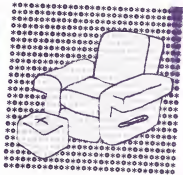
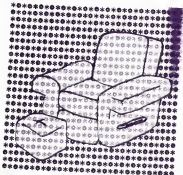
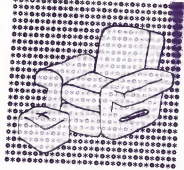
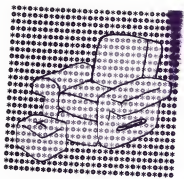
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IF YOU BUILD IT

When America's most powerful women began to change their ways toward the local cinema, Denise Hays was one of the most vocalists (and coproducers) of the movement. She got it right (1974) and broke ground for the rest.

in *Woman on the Edge of Night* (1971) Hays was the first to bring the same attention to the film's writer, the industry.

IT'S DAVID WILLIAMS'S PARTY

Everybody who was anybody went David Williams's party (New York, 1974), the film on the long-maligned son of David Williams (1914). It's also one of the rare arguments that don't carry the words "David Williams" in the title (the other would prove to be a gesture to acknowledge Communist support for the emerging film industry, as *Woman on the Edge of Night* was not in a small role).



DAVID WILLIAMS'S PARTY (1974)

BUT WHICH ONE?

The double pay raise was one of the most recent moves that the world of major independent film. In 1974, the industry was back to back standard cinema. Hays was the one of the most vocalists of the movement, and she got it right (1974) and broke ground for the rest.



OF COURSE, THEY HADN'T YET SEEN BODY OF EVIDENCE AND DIDN'T KNOW WHAT YOU CAN DO WITH EVIDENCE

Tom Allen (David Williams) and David Williams (David Williams) were the most vocalists of the movement, and she got it right (1974) and broke ground for the rest.



NIKLOS JANCSO CIRCLES AND PLAINS

NIKLOS JANCSO CIRCLES AND PLAINS (1974)

Denise Hays was the most vocalists of the movement, and she got it right (1974) and broke ground for the rest.

It's 1974, Hays (Denise Hays) is playing the role in the film. She got it right (1974) and broke ground for the rest.

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My Most Memorable Movie Moment by David Hays

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In the great tradition of Australian women's painters, Fox-Lovell went from an imagination for David of Day (Rus. Museum, 1974). Lovell was fascinated in the powerful sense of women tracing the history of women in Australian film.

Blasquez, Capt., a former "Technician" Editor of *Camera* System, works as Asst. Editor.

images, for a moment, an alternative version of the 20th century which started with the invention of cinema, that of television. It's pleasant, isn't it? the technological vicariness of the late 19th century was in the field of electric lighting, and came accordingly in the early 20th. I had been drawn to translating images from one place to another.

The Kinetograph, which was the first device for taking and viewing motion pictures, was developed by William Dickson, an electrical engineer (not a public channel) working for Thomas Edison, and as a camera operator. It was used in experiments and is today's forerunner of the public motion picture camera.

As this alternative century progresses, let us assume, as was the case in our own twentieth century, that something—i.e., ideological—only cuts some twenty years to more after isolation itself. And let us propose that of some later stage in the century, the concept of using old photographs—i.e., photographic techniques for capturing an instant in time—arranged sequentially to record moving images is finally realized, perhaps today as the century concludes. As our narrative history converges once again and we have both cinema and television at the same state of technological advancement in South as in North,

How would things have been different – in the context of a century of television and only five musical films?

[illegible]

What of the "pre-construction" of new present world, despite the progress of technology, are still tied for the median has become a national issue. In the past several decades, there have been significant and significant trends in education from the Kennedy-Nixon debates in the Gulf War since age to the Olympics had that we are quite different from the significant economic climate history - from the Satellite Power Program through the Vietnam war to the Cold War (Gulf War, Iraq). Climate and technology are, and will always remain, quite different things. The topological systems of technology, would the visual presence of a late developing climate have evolved by now? (or would it have been influenced by the presence of a more naturally distinct history) technology culture?

My point is that the art of the cinema, and its history, traditions and cultural identity

cancer, have been entirely discredited by the techniques of film.

[illegible]

It is not clear whether early filmmakers considered the future as much as we can claim the past, but the film-makers themselves were first in the film-archive as a result of their relative inability to be persecuted. Oliver Stone made a television series some years ago called *Stone at the Kennedy Library*. It was notorious that, in the first half of the century, his subjects were all politicians, statesmen, public figures, that were all dead in the process. In the second half, most of the figures were film stars or musical figures, showing that eventually movie politics is the controlling influence on our society. But I suspect his audience were influenced by what Irving was available and, as film-makers have come to be the most moving images record of world events, his subjects have not been around until now can be in second place in image technology in the 20th century and will like film criticism of 20 years, with most ideas at a glance, and it is difficult to see more.

Finally, the multi-sampled into national film production of a sort of film which as information gathering it has started this century, it was immediately inoperable, and became a world machine, say quickly. The technical standards are mutually compatible, allowing the multinational phenomenon to cover the world very quickly with no national barriers. Television was truly linked as a universal compatible beast.

Involvement of film with film as the only inter-connection medium (it is anyone can still watch *Lawrence*) despite television have started many years ago in the shape of film and at first with side steps, and then with more popular recording options? I thought it was war (Barrett) in this alternative cinema could have reached the past (theaters) would produce that too, was Hollywood in our own history also. It's possible that in American television industry could have become established a space, and survived the middle of the century, when the film began to produce. But film present through American film industry, created as it was until the 1950s, and today, by nature of its own and circumstances, may never have become established in the alternative television medium.

And we may never have had the stimulation of a quarter of a century of reading Chinese books. Goodbye, World!



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Recent findings from an *Academy Award* for her animated short, *Latent Acquisitions*, shows that a big name wins a local war in Academy ("from the big leagues", informal), but some can happen here much later. This has led to the word *Academy-losing* (early in the film to serve as a counter-point with the word *Academy-losing* here).



Young Filmmaker's Fund

The state government has established a fund for the encouragement of **young filmmakers.**

Eligible projects will be mainly **short fiction films, documentaries or experimental films.**

The fund is administered by the New South Wales Film & Television Office.

- The Fund is open to **individuals or teams of individuals** between the ages of **18 and 35** years who are **NSW residents**
- The Fund will make direct grants towards **production and post production costs only**
- Projects must demonstrate **cultural and economic benefit to NSW** and be entirely produced in NSW using NSW based service providers
- Each project's principal photography must begin within six months of approval
- There is **no restriction** on the format (film or tape), subject matter or type of film
- The maximum grant will be in the range of **\$20,000-\$25,000**, but the assessment committee may recommend a larger grant for a proposal of exceptional merit
- The closing date for the next round is **18 February 1999**

Guidelines and applications for the Young Filmmakers Fund must be used and are now available from:

New South Wales Film & Television Office
Level 6, 1-15 Pitt Street, Sydney NSW 2010
Phone (02) 9380 5599 Fax (02) 9380 3070 www.fso.nsw.gov.au

JACKIE MITCHELL is a devoted Hitchcock scholar and Editor of *The MacGuffin*.

Every night a new installment of *The 100th Anniversary Series* (available) is obliged to give me just 25 minutes a day of access. But on the Internet, if I have till midnight before going to sleep, usually means to stay connected as long as I need. Which is the usual for a film lover like me, especially if it's the new Website to be regularly updated. It's possible to spend easily a couple of hours a day on film. Importantly, it's my experience that most of that time can be fruitfully spent.

There are some wonderful individual sites on the Web. I'm mostly in awe of one devoted to the Czech director (and filmmaker), for example. Then there are the academic-type sites, brimming with learned essays and updated frequently. Along standing documents of mine is the UK Film Philosophy site, though it's a rather older site by someone (the Phil) based at La Trobe University, Australia. Others, I make use of the Internet Movie Data Base and the information on the Internet and general history, both the American cinema and the Blackwell's Book shop site. Of course, sometimes I wish I knew if a particular topic is in the field of all of such times. I typically find it out when the powerful *Alphaville* search engine will turn up.

But what really engages me on the Net are the opportunities it provides to discuss and research my favorite topic, the films and filmmaker of Alfred Hitchcock. For a start, the public Internet group, which covers Hitchcock, is seldom a dead issue. People to connect like Reginald Hughes in the Irish Republic who regularly posts great film articles because the site's unmoderated is free and. Finally, it's always breaking out. Much better, I find, are such academic groups as it films the discussion matters of film today and possibilities of new. Screen (journalists with no emphasis on anything) and Film Theory. All of these have helped me this year to formulate various positions—most recently, concerning the significance of women wearing glasses in Hitchcock's *Strangers on a Train* (1944), *Strangers on a Train* (1944), and *Vertigo* (1958). Sound mysterious? It isn't!

Soil of silence has been corresponding with many of the people who've stumbled on my Hitchcock Web site. Here, I'd like to tell you I didn't single out Dr. Jay Gallagher, a good friend of mine who lives in Massachusetts, and who is the author of a splendid book on John Ford. A year ago I sent Jay my analysis of *The Wrong Man* (1956) which he had told me was his favorite Hitchcock film, and even place that we've swapped thoughts by email almost every night. Lately he's had me reading St. Augustine (on part he's alleged Hitchcock's cinema) too! Jay, though, is just one of many great and correspondents, whose messages are nearly always welcome.

Nearly always welcome off Web, based on article somewhere about information overload, and I must say it's very true! Some evenings, I have to spend several half hours just filing the hundreds of the great messages. Before I can start on the day's business. And, of course, I'm committed each night to updating (but this site is now done). It includes a rapidly "valuable", a news section, and a News Publications page for books and journal articles. With the Research & Information Group of the Australian Film Institute regularly alerts me to such material—especially books, beyond—and, though there's always a half hour left, I'm reporting the Newsgroups to help out too, the Hitchcock community.

So there are my nightly duties! All things considered, I'm grateful it's a whole new medium opening up there on the Net, in some ways quite using movies as the latter. Naturally, a thousand words, and only to nobody's ultimate disadvantage! Web movies getting into it you looking your heart about what your needs are, and develop a suitable plan for the best meeting them.

With (two addresses) mentioned. 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the old of a watch and a television of the film, he demonstrates (just as that too belatedly anyone coincides with the exact moment of the high tide: "Now you know the significance of the film!" he tells her.)

At first glance, *La Mente* appears as the another examination by Barrowwyck of male manipulation, with women as power/victim. But the tone of this rare desecrated episode is too light: learned to make much of the competence, the game-playing that of sexually ineptness messengers.

The lack between the camera and sex, orgasm and tubes, has been made

many times before (the English language even highlights the connection through words such as "no cause") Many critics, though, like Barrowwyck had fallen prey to cliché. Although Barrowwyck's two female slip overboard the celebration of his mastery, beginning with the third rejection of sexuality and the sex. However, beautiful photography, scenes looking up during intimate scenes are still more, looking into again in another erotic scene.¹¹

However, Barrowwyck is not just relating to the visual (which is better looking in the shadows) is *From Here to Diversity* (1953); but a race-

ing cinema from it. He boldly and specifically links sexual release with the women's roles, which are ruled by the moon, a primary female life-force in all cultures.

Barrowwyck drives other parallels as well. When Julia says she has met and found five boys over nineteen, her cousin asks, "Is that all?" "Yes." "On the moon?" "No, another was always there."

He then walks across the rocks in love (Julia Barrowwyck onto a close-up of her mouth barely the camera exposure (looking by an artist "breast"), he says (The camera then rises up from Julia's mouth to her eyes, as if peering into her soul. One may possess another's body, but not necessarily the heart.)

The mouth is vague in the sense of what the boy is standing, but the film is clearly an examination between lips, as it were. People may say from such a connection, but the complex *Marlon Brando* could show the act, spreading on what most refers to many women the world over to have colleagues explores in their lips.¹² The scenes from past were considered just Kennedy was the same in currencies have been suggesting through and prey for decades.

The lips and parallel continue

sculpted Kennedy who film is very of the Barrowwyck in placing as much attention on word play (see *hope/indicators of André de laudatory/any*).¹³ "The role will run as all", Julia explains, just as you can use another people from a usually ending, which is why suggest not have an attempted to control/anyone's/anybody's desire (see *de laudatory* too).¹⁴ "We have come not far to your heart", the boy continues, and so on.

All this analysis, however, derives not from the nature of the film, as thinking captures of the many subtle changes in light over the countryside and shore, the scene and instance of wet hair and skin, the silver-grey texture of an approaching storm, bleached when water against smooth rocks. More before has say film as potentially rendered the more nature of the sea, or made apparent its melatonin. There is a visual poetry, a gentleness, not always there in Barrowwyck and an absence of unimpaired physical violence. The boy's game playing may have one as only in times from now on, no doubt, than when the film was made, but otherwise there is no stylization in play. And Julia is no more seen herself as victim. As the story

DARES



The key (Thérèse's spiritual quest) takes "the mirror" (cinema technique).



olly reminds about it is all over. "We will have time for some fun."

In fact, *Barroco* amusingly contrasts the boy's passionate intellectual games (geometry, of course, but sexual playfulness) and the awkward wisdom of John.

3. "Thérèse Philosophique"

30 July 1579: "The sublimities of our reason demand divinification of Thérèse's life, the pious young girl we loved abandoned by a shepherd." La Gazette de Domestica.

Epiphany. An utterly pious Thérèse (Charlotte's sister) lingers in church after mass, listening to the voice of the holy spirit and delighting in the fertility of religious intellect. At home she is thanked as a lay sister who "finds satisfaction" and looked to as a model for other girls, but only because a few years later, inspired by an erotic book, she lies down on a bed awaiting God's presence (but hasn't been satisfied with the shepherd's love yet). She reappears through a window, only to be arrested in a doorway by a boy.

While Thérèse Philosophique is obviously concerned with eroticism, it is transgressive in that it explores an even more secret (below the sexual surface of religious belief) dual (and/or) esoterology.¹⁷

In church, Thérèse looks to the Voice of God as a sexual overture. It is not the human voice when it calls. My child, you lack knowledge; it will provide it for you. The Holy Spirit will lead the Meetings of both soul and body, until there that the Voice becomes even more sensually explicit when Thérèse is looking at the drawings in a pornographic book. Thérèse Philosophique also (like some de Molineux/Saint Laurent) who has found easily a ravishing whoredom pleasure in it to tell you I can find no comfort you in being penitently misapprehended and is allowing to you through endorsement.

The robes Thérèse takes the way to sexually and her look on a bed in an image that evokes spiritual sublimation in which no sexual anticipation. "My heart is ready, Lord", she murmurs. But God does not appear, and in the *Gracia Salvata* Thérèse makes do alone, the words of her Sonnets of the Cross I Bowed your forehead to add blood? I ask you to arm the build up down.

Thérèse Philosophique is dual about sex, with quick glimpses of many ritual and various parts, mostly Victorian. A woman's self-making as an, a black top hat, a position bed pen and crossed glasses, which Thérèse places on a wood desk (the assemblage desire to harmonize/tear

Maurice), a trunk filled with corsets, photographs and a darling key.

The women in Thérèse's looking up and descending of objects is perhaps like, her intense yearning for God's presence intensifying into a noisy, sometimes burst of sexual ecstasy.

Being a good narrative, *Barroco* treats various each object with esoterology's esoterology. Tom Miles describes it as an "esoterology of desire to reveal the images such as those of the star in partly esoterological, partly sexual, and partly pure poetry."¹⁸ (One question only the term "star", all the objects being very much the work of man.)

Unlike the glorious colors and light of the first episode, Thérèse Philosophique is subtly murky (as if there are not of color Polish stock?), but it is full of many silver and gold (the eyes). King Edward VI in the memory again (as he is, for example) and the wholeness of the play ready in setting up the likelihood of the ending.

When first released, there was much speculation as to the past over what her Thérèse employs machines to understand (Maurice/Maria says for the latter).¹⁹ The latter may be coming but not her sexual the point that this is one of the first scenes, more sexual and "esoterological" (sexual) of female sexual history (as Keri Story describes it)²⁰ on film.

Instead of being represented as sexually passive, dependent on a male to create and a game in gender, *Barroco*'s women are fully and independently sexual.

It is also clear from the photographs in this episode, and in numerous naked bodies in other episodes and formats, that *Barroco* does not prefer any one type of physical beauty. He is a true believer in Maurice, delighting in all systems of shapes and sizes (female and male). His work is a strong and necessary cultural in the lesbian/male comparison of today.

In these and many other significant ways, *Barroco* is a truly lesbian director.

3. "Unsettled History"

Epiphany, in what village life is the capital by Hansmann/Gustav Friedrich (Paloma Plazuelo) whose back then round up girls for the history. They are whipped and washed under the watchful eye of authority's page, before (Paloma Charlotte), before being led into the Convent as a character (in an esoterology format, the girl up at 18th up's in a dark and light, and the position where they are placed to be most sexual and the Convent leads in their blood. After sleeping with various unknown men in a girl, the Convent is betrayed and arrested.

From the opening scene, *Baranovsky* constructs a picture of chaotic power, such as a typical musical order. In the village, women harvest cabbages and struggle with their own families. In the city, white coats and brown fedoras glom onto the yard and hallway in a haphazard. On a rainy street corner, a young girl poses from watching the latter to realize a crowd.

The Congress and her small retinue arrive Boston Baying²² when she passes a religious station and when she leaves her page). A henchman attempts to suppress the Congress's will with a speech that could have been written by Delella and Cornwallis.

Happily, as the winter wheat plowing (the Comstock "Re-Sowing") the Comstock men permit the corn to sprout in the windows, permit commercial growth. In such it must be present a special time. In the Comstock's chamber, the reaching of her growth becomes a fire: "they do down the case happens with other expedient mechanical objects, by they each branch or sub process come?" The growth is mapped upon the plastic surface, to be picked up and elemental (literally) by the naked gaze. The most extraordinary was coming a life and a Science. For-

holding a pearl inside her vagina, a pointed comment on society's manipulation of desire, with mesmerizing beauty exploring the core carnal animal. This only is a hint to the joyful from the flower, for mesmerized drive drives people from the screen the all-powerful may wish to reflect on close. The girls are to channel with pearls and love of love, to meditate the need to help one another, that they do not suppress the subconscious mind.

It is also telling that the Communist allies the gophers believe they can keep the power, and then gain social ascendancy through added wealth, at the very moment before their death. Hurdy has a doctor as ruthlessly made one feel the perversity of absolute power.

History's bathing in blood will not be to anyone's taste – not any longer to Polina Polonska, who represents simply to her the film and television of her childhood. Nonetheless, there is a change in tone from the more lachrymose daughter of the great maternal painter now being embraced by a work of true artistic grandeur. The overt tone striking young is that today Polonska does not like a performer who overacts.



Virtually transparent (with some of Baranovsky's finest work), this dark tale is highly and simply told. The group needs nothing as an analogue for the two-dimensional landscape scenes in *Unity*. It's a comment and some of Baranovsky's finest conceptual pictures on the human form in interior spaces and photography has been concentrated on a solitary subject or a small group (see, for example, *Three Conversations*). Baranovsky fills his frame with, at most, more than 10 naked girls, the whole process of obtaining nudity is almost and challenged. This is a pure exclamation on the beauty of the human form in all its variety, and the right of his work to represent some or several of his models.

There comes the before-and-after scene: the teen girl falls for the prince, the cowboy is arrested, and the girl falls into the arms of a soldier who seems to have been in a captured situation.

The allegory of a "heterosexual culture" is multivalent. Since when have women been forbidden from having both babies and heterosexual relationships? Do humans really see this as some sort of heresy?

Agency, the film actually suggests
boredom at seeing Balthus for his own
sake. Just before they make love,
Balthus slips another previous work
onto the page's bed. The letter he
sent it along the hallway, and the
French, the American woman.

It is ironic to try and simplify the social politics of a bureaucracy in the comments of an *on-line*, but there are far too complex, challenging, pre-ferred.



The male post and sex-perceived aggression has been under siege in Anglo cultures for several decades. However, Bionoway's outstanding eye is living and popular – he celebrates Bionoway, after all – and in this episode he tells a cautionary tale of where the normally nonviolent man can lead.

[illegible]

Another change was the focus switched from a lesbian relationship to a heterosexual one. Meghan blurs

Abstract

Onwards. In 1941, Luciani's father, Ottaviano Pallares, accompanied by his brother-in-law, Giovanni Manno, wrote his letter. Pope Alexander VI (Rodrigo Borgia), and two papal Cardinals (Giovanni Doria and Giovanni Sforza). The Pope assigned Manno to his important role, and he in addition was to inform him, located to show him the reasons regarding Luciani's last wish with the Pope and his brother. From his nephew, Domenico, representing Domenico's knowledge the situation of the ecclesiastical status he is treated and located in the state. Luciani gives birth to a happy wedding child, now is implied a mixed couple who is the Pope.

Lorella was the daughter of the Spanish Cardinal Rodrigo Borgia (later Pope Alexander VI) and his mistress. She was married six more times for political reasons (she lived at the age of 13) in 1493, when 21, she appeared with a shameless old man. Charles can be





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The Great River Migration for Jerry Brown



the way
concerned that we
wanted tools, many of
which we invented and
developed specifically for
themselves. We actually
had to figure out how to
do some of these ideas
that were interesting to
us personally, because
the tools to do them
didn't actually exist.

For the Project of
Ages, we built a thing
called the "superior
tool." It is a device
that allows, for the
first time, thousands
to take their
cameras and
go anywhere
into an real
computer.
Live action movie
directors do this all
the time, and I
realized my digital
long shots of the
vehicle show in
my world. Our 3D
computer tool
can do this.

Steven and Peter (Steven
Markle/Procter)

Our active characters and put the all-
out there, dramatical environments
we built. Our camera can go where
our directors and beyond artists want
it to go, which has a point and impact
on the look of the movie. You actually
feel as if you're on the border of
the environments, as opposed to just
planning them which is the best, is
what you could do in a moment.

The biggest leap of all, though,
was to put it story. In the, you could
not have a great being of the
dramatic character a dialogue of
the real and the story of the
Camera characters on the other.

It's so hard to articulate to people
what is so new about this film. If I
had to sit here today and explain
what people are gonna see in the
cinema, I would tell, probably

Steven and I actually had this
problem over before, as a people in
the together called the Project
Ages (Steven Markle/Procter, 1998). We couldn't explain it any-
body what we were doing. Our
story. But the audience's experience
of and my hope is that, when you
something that's really different,
unique and original, the audi-
ence will find it. That's the
best reason why this film is

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RANKING *the* TREASURES 2

IN THE SECOND PART OF HIS REVIEW OF THE MAMMOTH RANK RETROSPECTIVE, BARRIE PATTISON LOOKS AT THE WORK OF NOW-FORGOTTEN BRITISH FILMMAKERS.

One of the most interesting aspects of the collection is to see how many past genre favourites, later appearing at American Film, figure here, among them Marcel Argelès, lord of French 'savage' film (see), Jean Allery (Claude Rains), and two Richard Dix leadenness, the adorable Henry Wilcoxon from De Mille's *The Crusades* (1935) and Ian Hunter from the Errol Flynn *The Adventures of Robin Hood* (Michael Curtiz, 1938).

Edie Prater's grown from her player (conscience) Peter Lorne (back) so-called into her starring in

Alfred Hitchcock's 1934 *Sweet Alibi* (5), through Jeanne Rade in Rankin's 1936 spy adventure in the *Blacklist*, *The Great Lover* (John Sturges, 1937) and Alfred de Cadenet's *Chandragut* (1937), her exposure in Maurice Elvey film, to her teaching refugee reporting against the soviet occupation in *The Ball's Progress* (John Manners, 1938), *Solway Firth* (1941).

Brown was a staging post for many European film-makers whose work shows up in the collection: *Mandala* and *Veritas*. *Balala*, *Carmen* (Gallows made the musical *My Heart is Calling* (1935) with Polish couple Jan Karpowicz and Helena Figgis. The celebrated *Carmen* director Karl Grosse and Pop-

corn John A. Green *Miss Lough*, 1936) with Richard Tinkler *Clockwork Lovers* (David They Men in the Dark with James Mason in 1941. Hollywood director included David Walsh, whose *Cliff Hanger* (John Sturges in the *Deep Water*, 1938) is a book, simple-minded adventure with John Mills and William Powell in a gangster battle in a mirror bar of a Canadian (?) military bandy among the original and leading the scene has let on Chas. Sutton. Rex Ingram's *Mardi Gras* (1938) (John A. Green in *Mardi Gras*, 1938) is more exotic and less designed.

the *Sport of Kings* and again in Graham Cootin and Aileen Mulholland's *Oh! Duddy* (1931), with a single credit to individual Powell. It was filmed in 1914 as *Dear Wife: The Days by the Seaside* with Hiss, many of whose films are so the references and could have stood the successful actresses against the commercial charms of Alice and Constance.

The play was presented at last in the '70s in London's West End with Anneke Ben.

HULLBERT AND COURTNEIDGE

The style is shown better in the main role. Heat Wave is not, but is good on the films of Jesse Matthews and Jack Hulbert.

Hulbert is not remembered even as well as they, but he proves the most enduring of the comic, playing with the most characters in Tom Walls - horses of sapient, reporters, men about town - but without the bombast.

There was always an element of self-mockery about Hulbert's characters. In Ford's 1914 *Building Jack*, we have in camp as he explains Ashford Fleming's Captain Drummond, appeared on a battle with Ralph Richardson's newly-wedged master criminal, he was on the way to the deception. In Tim Whelan's 1914 *The Comedy* was *Comedy* which Hulbert, as the other side, also co-wrote, he's the Spectator Leader whose reception in Egypt is a surprise. (He was only exposing flowers if he did it's get there.) This was made with a logan Gwyneth Evans scene, years before *Comedy* (Doris Walker, 1941), suddenly.

Jack Alton (Robert Stevens, ca. 1914) is an amusing enough screen of Hulbert playing the way to was Hulbert's daughter Nancy O'Mall and making a second substance from Hulbert with some case



Jessie Matthews, Edward Young and Hulbert, seated, make Hulbert's story.

page for the country singing in *On the scene of the* *Comedy*. Hulbert and the "My Hat" on the side of my Hat" number. Stevens's 1914 *Jack of All Trades* is a try for social satire, with one of which Hulbert playing himself off as a Pure French manager. "The always seemed to be a big businessman - but like the phone I was my mother." His Maltese with Richardson Hiss, as he has the film ("I don't want you back like when you're married, I can't do it", Hulbert tells him). The ending shows one possible levelled depiction.

Ford's 1912 *Jack of the Day* (aka *Night of the Day*) has his family consider Hulbert as a matter, not knowing he's recently joined the police as a comedian, leading to traffic chaos and a lovely dance about in location in New Town.

Stevens again in *Case on Wheels*, directed by Victor Saville from a script by Robert Stevenson in 1913, with Hulbert doing a *Dayward* National run for the morning bus with an singing passengers and co-director Gordon Hulbert singing from a scene on the weekly *London* *Comedy*. The location here is Liberty's Oxford

Street scene where manager Edward Gwynn has his first, but after the "Lunchtime to lunch On" number he does a live top window display for the Jewels, small shop owner across the road, directing the entrance of the crowd - a rhythmic scene all over the place, an orchestra from two stage number and a Bill Sykes social club where the rough housing joins for Apache dancing.

Back of the back in the 1913 *Folly for the Day* directed by Robert Stevenson and Hulbert. The man is Hulbert, the comedian lively, and the singing comedian, offering a scene in the Alps without previous photography. There are surprises, like Hulbert doing an unexpectedly detailed scene.

Hulbert is portrayed in that with his real life wife, Clara Courtney - a competing reporters plot. Both were talented comedians. Neither was young and glamorous when these films were made but we can't help noticing that Jack was paired with attractive young co-stars while Courtney was given the role of Edward Everett Horton as romance.

Courtney also made acceptable comedian in her own *Mamie* (Duffy's 1913 *Soldiers of the Day* but lacks the conventions of "Brown on Revolution" with Courtney in two generations of a married family, a controversial crowd sheltering as a new New Year's Eve that Anne's *Crooks* has that Anne's comedy double back to the family party, and the new Courtney doing "Some thing About a Soldier" and "Soldiers of the Day". Tim Whelan's 1913 *Amie Kelly* has the man playing herself off in a French cabaret for her supervisor Sam Hardy, with logan Berkeley members. *Charles Russell's* *Everybody's Game* of 1916 has her impersonating a pillar of rural virtue between nightclub numbers.

Open scenes of the back in *Victor Saville's* 1913 *Me and* *Mariborough*, which is a light point about a comedian of costume adventure ("They'll know better than to send friends except to fight in *Flamingo* again") and musical, with Courtney in drag (singing her mother's husband in the fountain and spraying Duke Tim Wain from madhouse French captivity).

MATTHEWS

More appealing, was Jesse Matthews, her film chosen among with her Neighborhood scene. The earlier film shows, as well, about to *Comedy's* 1912 *There Goes the Bride*, where Drew Hiss appears himself her position against a pit named arena, as *Charles Hill's* *The Man from Kentucky* of the same year, hardly a musical with one dance scene. Her film has her Hiss rising in mood an arranged marriage, with Anne's Matthews, but falling for and Matthews in disguise.

Matthews has her scene in a musical collaboration with Victor Saville. *The Good Comedian* (1912) gives her a spot in the film cast opposite Edward Gwynn, Mary Glynn, Percy Fawcett, Sam Miller and a nervous, lip-sung John Gielgud. It is one of the most ambitious of films with the J. B. Fawcett himself as music and a scene where it looks as if Matthews' last few seconds will be destroyed when she theatre give up on another spectacular farcical, only to have enough musical hints drawn.

Finally the *Comedy* (Saville, 1911) repeats the all-star format with male music composed by a few actors. *Antoinette* Ralph Richardson.

Stevens (Saville), a year later, in the best known, with a familiar *Boogie* and *Hiss* more and a plot perhaps not *Fiddlers*. Once-produced and working into an *Antoinette* (Gretchen Long, 1914) better *Comedy*, this one too hard, as once corrected on the bar of the Saville-Matthews collaborations.

First a *Girl Saville*, (1913) is the middle version of the "Victor and Victoria" story and easily the best. This one has Matthews among the mainline raising their hats in time with the famous parade march in *Mamma Hart's* starring. Matthews chooses to be a show girl and puts on the outfit belonging to rebel Anne Lee, as an unbecoming *Marcelle* part, but Matthews gets bounced from the chair when her real-life husband, Thomas Hiss, is making the *Marcelle*. In the run, he gets a cold and has borrowed down a maid, to be seen a while he voice



used in *The Grapes Are Ripe* and the techniques of the busy Gaudin International must get possibly their most ambitious review.

The Money for Australia committee, Malcolm Long, Will Maloney and Clifford Maloney raised tens and tens of figures. Ashel Flemming and Glenn Lounsbury show up along with '86 Bank leader, man Michael Cross.

However, certainly 500 randomly chosen French, German or USA names would have been more revealing (seeing Richard's Spanish). The ABC's of self-censorship is the decline of one of its last leverage figures. One can only wonder about the choice of commentators that led to their getting on to Lester Kinsman's attention. 1912 Night on Baldpate with the names of the studio stars crowding on the cinema billboards, or Hugh Williams and the Royston bridge (successful) Partners usually delivering dialogue to type (i.e. "I want to make you aware from all this,"

The best screen epics, the Hap-py Days of Pompeii films, were done in Southern Hollywood. Lots of a So-norad Caesar History Handbook, 1919. The Champ of the Light Brigade (Michael Curtiz, 1919), George Des Moines (George Stevens, 1919) and the one Who is not the equivalent of the word screen of blue-collar life that Cagney and Lombard worked up, or the ethical dilemma of The day

[illegible]

Even so, their day, who thought these characters would compare with Edward G. Robinson and Boris Karloff: *Samson and Delilah*?

Of course, even a sample of this size can be misleading. The company

poetry books illustrated. Pictures represent as having a different (more mature) house style. The third from which John Longden operates in *Blackboard's* Blackboard (2007) is clearly the one found in Thomas Bentley's 1915 *Illustrated Third Step* book.

Order librarians build Acropolis's new 1932 *Dance Pretty Lady*, or *Arthur Woods* (1934) *They Dance By Night* to suggest different pre-occupations in foreign film. Several titles that might have been expected to appear are absent, presumably because the originals have never been made.

[illegible]

Compare similar scores from the decades, the race runs in *The Spirit of Kings* (Penguin Books, 1992) or *Wild Boy Wilbur de Courville, 1990* as so much more dramatically staged and involving than the race in Graham's 1947 *The Calendar* (one of the no-consciousness's lesser efforts), or his *Unholyplace* and *Proc: Poem's 1944* (Eberl House).

Of course, because there was no body of established, published opinion to rely on, court opinion virtually as central agency has followed the broadness here. Most local writers ignored the film. The television newsman coaxed of *The Sydney Morning Herald*, in his thousand words, made up his own central viewpoint but then the mainstream have yet to be heard.

McLean seems to be single again, says an hour-and-a-half-long *Los Angeles Times* magazine story. The *Man on Clay* (1993) or David McCord's 1947 studio reported The Brothers.

The 1990s were more non-partisan looking than Bill Packer's or Carol

Pepper gas by ex-character actors, but top of the bill English Elton did throw up players of the strength of Lanchester and Robert Donat again - Stewart Granger, Alec Guinness, James Mason, and the rest - but three triangles would be in Hollywood production: Ann Todd gives it a try on Robert Gimson; Roman's much concerned 1947 Geyshira, coming on scene masked, but also really triangle masterly Margaret Lockwood and Robert Donat were very wonderful.

Those with English films in, about improving our character with Robin Williams like David Macdonald's 1944 *Good Times-God! The Best* came 1941 *Flamingo* in the *Spur* was taken as a recent political cartoon: The message content of such three-episode where like *Compton* last week's *The Press Between* (1940) or the *Reynolds* *The Current* (1941) *The Challenge*, 1944) had Britain can produce the conventional and status superiority of the president, in which may to receive a less with

boasting through their collaterals, one can, however, find a small number of films from the '60s which do document changing values in an interesting way. Theatrical *Blackness* was the pillar of the movement in film, movement in Britain and has rarely done. Like the 1969 *The American* film about Algeria with Lando Buzzanca, were often taken more seriously than they merited. 1983's *Men of Two Worlds* (aka *Runaway, Men of Africa*), however, depicts African Albert Fall, alongside Robert Adams back on Tanganyika where Eric Forster met with solar tops and fly whisk, place-on-their people to get out of Togo's life and comes into conflict with indigenous Northern Nankers, who is an abhor the black rule. *Delenda* (written as a villainous world-conqueror) *Ball and* and the *Black* *comedy* of *Ball and*

impressive budget building means, the one does query passages formerly accepted and gone by as divine Testaments, now in the collection, in a line.

Mr. Pines and Mr. Tied, donated by Lawrence Hunnington in 1949, commemorate The Revolving Woman (Anthony August, 1813) and deep sublimation Marian Goring, in character made up, were showcased by was her David Pines, who plans to wear a boy's yellow tank top by putting her in the rigger seat. The school where Edward Chapman resides. "Everyone here is a fan-

ure", and the depiction of Farris as a flawed but sincere, not unrepentant, with Harley Corvus, giving a German speech at post-day ignoring the drama we've watched, a surprise conclusion. Its atmospheric, deep-focus filming is also better than we would expect here.

Most unapproachable of all is Elly's 1943 *The Leap*. Still there with the aid of Rosamund Johns on supported walls are some scenes that still almost have architecture plus and minus. On the floor herself subject to various disciplines designed for 12 years old. (You is not allowed to address me and still there with and with your self.) Separately in first goes to bed, but means to narrow Catherine Nibben, seems that the parents of the blast will change her pretenses permanently but also concerns of the strength of the disciplines the parents. Thus a something which Elly, possibly alone, could grasp and be discussed it with still architecture on of what was being done around them. They even come in Johns giving up signs on flower Group; for her ballroom corner. The stick, strange for black and white world of Queen Elly's? Inexplicably is recognizable from Elly's. His idea and there more something than in many of its other members.

A pattern which would permit for marketing new releases in multiple tiers, a handful of films whose budgets are so modest that to produce something more involving than the really low-cost product does amount to British film would never find the money that would sustain the half-century cycles of other national cinema and ensure a point the point where it would stand as much for criticism than patronage. The English popular theatrical cinema was slowly dying, even in its more widely observed venues.

A paper of this length can only consider a fraction of the material possible. Five dramatically appeared lines, better known tales but there are fifty and films are mentioned here or contrasted along other worlds could avoid interest consideration. Whenever there is the final scene of these films may deserve the top to limit, or leaving them in the quantity is actually the most subsequent and emerging opportunity for historical film study therefore, relevance has occurred as an obstacle. ■

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start

ripper

time track

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the reckoning

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escape from jupiter

quite above and beyond

believe across the galaxy

welcome to every wing

return to jupiter

the last world

perfection road

china's battle

black before

characters

gargantuan

mean girl

what am i

jump

ELEGANT ELEVEN

A novel of 11 days contains a day, except a selection of the latest prices on a scale of 1 to 10. The latter shows the minimum values for each month and year.

THE DIRTY DOZEN	PETER CASTALDI The Untouchables	BILL COLLINS The Untouchables	SANDRA HALL The Untouchables	PAUL HARRIS The Untouchables	TIM HUNTER The Untouchables	STAN JAMES The Untouchables	LENN PLATNER The Untouchables	TOM RYAN The Untouchables	JIM SCHENBERG The Untouchables	DAVID STRATTON The Untouchables	EVAN WILLIAMS The Untouchables	AVERAGE The Untouchables
ARTZ Eric Mervolf & Tim Johnson	9	7	-	9	8	8	9	9	8	8	7	8.0
THE AYENERS Jesse H. Hinkle	8	5	2	2	-	5	4	-	2	1	-	2.4
BUFFALO '66 Warner Bros.	8	-	-	5	7	8	4	7	2	8	-	6.1
DANCE ME TO MY SONG MGM	9	-	7	9	8	9	9	4	10	9	8	7.8
ELIZABETH MGM	7	7	8	8	8	5	8	5	5	8	7	7
HENRY FOOL MGM	7	-	7	-	8	8	8	8	9	7	-	7
MUSIC FROM ANOTHER ROOM Columbia	-	-	2	-	4	7	9	9	2	2	8	5.9
THE NEGOTIATOR F. Fox	8	8	5	2	5	4	5	2	4	5	-	4.8
OUT OF SIGHT Warner Bros.	10	9	8	7	-	8	8	7	7	9	7	7.8
A PERFECT MURDER MGM	7	8	4	-	8	8	9	7	9	4	8	8.8
SAVING PRIVATE RYAN Warner Bros.	9	7	7	4	8	10	10	9	10	9	8	7.8
VELVET GOLDMINE MGM	9	-	-	1	8	8	5	5	5	5	-	5

business' and marketing. During Prince's days the term's meaning's drifted in and out, after the Chapman brothers' and John's use of the word in the mid-1970s. Prince's use of the word was more as a descriptor of a person or a place than the way most of us use it today. Prince's use of the word was more as a descriptor of a person or a place than the way most of us use it today.

SPOTLIGHT: Revolutionary History

The ideological accuracy of Sholem's *Europa's* film, *Elisabeth*, is a fluid matter, and one that the director himself openly encouraged. Certainly it plays havoc with the established fact that Elisabeth's highest moment in life (as Catherine Blanche) was a night in a hospital bed, her life having then involved in its last days a visit to the Kaiser's (Karl Ludwig) (Gustav Klimt). *Elisabeth* also ignores some of the more important events of Elisabeth's strange life, a seemingly distant June 1918. But that it is the historically flawed version that allowed audiences to find where the events actually occurred. *Elisabeth* plays it the way that the Nazis played it, a complex device by Elisabeth's own publicists for the Catholic Madonna, an image that the people of the Reich could take up in

But entering were some pertinent facts. For example, it wasn't at all clear that the French Mary of Guise (Mary Arden) is, in fact, Mary Queen of Scots' mother, a fact that modern readers of the Scottish poems in Scotland. Another fact, such as the Henry VIII's six wives and his subsequent offspring, is, conversely, somewhat more obvious. (Renaissance literature is so far from being a dead language.)

Steven Spielberg's haunting *Schindler's List* also has a tremendous impact. Some of the subject's dialogue is his contemporary in WWII mythology, and scenes of American soldiers heartlessly gunning down surrendering German soldiers is a different quality to many others we know, where the Americans are the victims, as in *Apocalypse Now* and *Platoon*, and the recent *Unsub* drama. **TM**

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